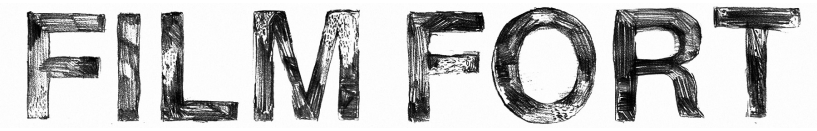

2007-2009
Toronto, Ontario

Film Fort
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Editor & Design: Clint Enns
Logo Design: Jeff Garcia

Key Contributions:
Winston Hacking (founder, curator), Marissa Neave (founder, curator, 2007-2008), Suzanne Carte-Blanchenot (organized Mississauga events), Eleni Alpous (photographer, designer, fort builder), Iris Fraser (curator), Bryan Belanger (lived at 404 Studio were we hosted events), Naomi [Hocura] Okabe (curator), Jeff Garcia (logo designer), Andrew Zukerman (music curation, projections), Brett Long (technical co-ordination, fort builder, video promos).

Film Fort
2007-2009
Toronto, Ontario

Film Fort: A Collective History

Winston Hacking: I don't remember exactly when the idea started, but it grew out of my friend Brian Roche's title for our student film compilation, *Film Fort of Fun*. The original concept was a club to share works in progress. From there, Marissa Neave and I got connected to Brian Belanger—likely through Airin McGuinty, who I made a short film with for our first screening—and he offered his studio space. We held a few meetups at my place on Major Street in Toronto where we projected Super 8 films, watched experimental animations, and eventually planned screenings.

Marissa Neave: Film Fort was something that Winston was already thinking about when we started collaborating. He was a filmmaker and artist, whereas my background was more art-adjacent: curating, publishing, and community events, which I had done while working on an arts and culture magazine in Mississauga, *Inside Mississauga*. It seemed our backgrounds and interests were complementary.

Iris Fraser: I don't fully remember how I got involved, but I would have been in similar art & video art circles as Winston. I had been independently doing some events, curating video art and other types of one-off events. I think Winston asked me to join Film Fort because we were both interested in similar kinds of community curation projects. At the time I was young and fresh to the city, ambitious and excited to have a community of like-minded creative peers. I had done a lot of event planning in high school, so it felt natural to continue doing events and I was engaged in what was going on in the Toronto arts scene.

Naomi Okabe: I first met Winston in 2008 when Jeff Garcia, a mutual friend, introduced us. I wanted to invite Exploding Motor Car to do visuals for a live show that we were organizing at Function13, a shop and gallery space in Kensington Market that my partner Brandon Hocura and I were running at the time. I was just beginning to pursue filmmaking more seriously and had screened a short documentary at Film Fort featuring a taxidermist that I had interviewed. I was working in event coordination for my day job, so some of that energy and skill-set spilled over into helping with Film Fort.

Winston Hacking: Everyone brought something essential to make it happen—Marissa with her curatorial background and web skills and Eleni Alpous with her photography and design talent. Brett Long handled the projector and created amazing promo animations, and Andrew Zukerman made incredible posters. Iris Fraser and Naomi [Hocura] Okabe had extraordinary taste and brought in filmmakers from outside of the Toronto animation scene. Marissa and I didn't have a bigger plan—we were just excited to make something happen.

Iris Fraser: It was actually a very well tempered group. It didn't feel like there was any power-struggles or ego trips. It felt just kind of open, inviting and experimental. It all felt very generative.

Marissa Neave: Film Fort began as a way to bring emerging filmmakers together, not just to share finished work but to connect throughout the entire process of making. In the early meetings, participants shared their rough ideas and works in progress in a fort. The setting removed a lot of the formality that comes with a typical art school critiques. People had to crawl through a tunnel of cardboard and bedsheets to get to the meeting space—it was disarming and playful. You couldn't take yourself too seriously after an entrance like that.

Winston Hacking: It had a certain novelty—and was disarming in the best way. You couldn't really look too important or cool sitting sitting in a fort on an old mattress. I saw it as an alternative to gallery spaces, which felt intimidating—along with the more academic experimental film scene. It was fun to connect with friends and friends of friends whose work I admired and aspired to match someday. At the time, I didn't realize how meaningful it was to create a platform for emerging filmmakers.

Naomi Okabe: There's always a need to evade mainstream arts institutions, and even more, the need for inventive ways to bring people together. I loved the idea of the fort, as this alternative structure, something improvised, playful, and secretive. The blankets gave the experimental (and often mature) nature of the content a nostalgic and inviting environment. It was very cozy.

Iris Fraser: It really felt like a "scene." It provided a space for young artists to explore their voices, with no real stakes. We weren't competing for screening fees, or applying to a professional jury. The work was everywhere from intuitively inspired to trite. There's something energetic and inspiring about making work in that kind of space.

Marissa Neave: It wasn't easy to get your work shown in galleries, even artist-run centres, so there was a deep need for a more casual approach to sharing work. We screened what people wanted to share, and never rejected a film because we didn't like it or that wasn't "good."

Iris Fraser: We were like the scrappier peer of Videodrome, but also less weird than Reg Hartt's CineForum. Film Fort was part of a larger organism that included Pleasure Dome, Blocks Recording Club, Rat-Drifting, Bummer in the Summer and all those collectives that were crucial to our social lives before the creation of smart-phones.

Winston Hacking: Each screening felt unique, especially in Brian's eclectic space, which was filled with interesting vintage objects and lighting. It was definitely the hottest venue—literally—which was the only real drawback in the summer. One of the most memorable nights was when we combined overhead liquid light shows with live music, and my friend Nick Wallace performed magic tricks while we fixed a technical issue.

Naomi Okabe: Perhaps selfishly, my favorite events were the ones I programmed: *Seconds Under the Sun* and the Keita Kurosawa screening. It was such a great experience communicating with the artists and sharing their work with a Toronto audience. In 2006, I had returned to Toronto after five years living in Japan. Film Fort was an outlet for some curatorial ideas that I had developed while living there. Around the same time, I was helping with a new independent Japanese film festival called Shinsedai, started by Chris MaGee. My involvement with Film Fort started a curatorial phase for me.

Marissa Neave: The events at Brian's space all blur together for me, but they felt the most magical. We spent all day hanging bedsheets from the 20 foot ceilings, setting up all the signs, the bar. I seem to recall there was a turtle

roaming the hallways. Once the event opened I couldn't believe the number of people who poured into the space. They felt like really special nights—the culmination of a lot of hard work and positive community response.

Iris Fraser: I can't remember specifics of events, they all sort of meld together. But, I really liked the early events at 61 Major. They felt like a cookie exchange, you'd show up to this small group and your work would be screened with the other attendees' work. I believe it was on the roof once too and it just felt lovely and intimate.

Naomi Okabe: I was involved at the end of its trajectory, and I think Winston was shifting focus because Film Fort was just really hard to make financially viable. I really believed in the concept and even applied to Nuit Blanche and some other funding opportunities, but nothing came of it. I did get some press – a *Blog TO* and *Torontoist* feature. I just thought more people should know about it. In the end, events are so much energy for little financial reward, so like a lot of collectives, you reach a juncture of administrative strain and feasibility.

Winston Hacking: If Film Fort were to continue, it would have needed to evolve into something more official, grant-funded, and sustainable. I think we charged $5 at the door and $3.50 for beers. We usually just broke even after covering expenses—like the website domain, silkscreened posters, photocopied programs, and beer. Occasionally, we had to buy more bedsheets from Value Village when they tore. I supplied my own projectors, we paid Brian for the space, and kept a float for future events. The only time that artists received a screening fee were for the Mississauga Art Gallery shows and Naomi's screenings.

Iris Fraser: Film Fort was truly artist-run and at a certain point, as an artist, you want someone else to handle the organization of things. So it just naturally had a shelf life as everyone progressed with their lives and their careers. I think its strengths was the openness of its format.

Naomi Okabe: I love curation and event production, but after becoming a parent I had less time and energy, so I've had to make some hard cuts and prioritize my own creative projects. I miss that scene and those times when

things were more IRL, spontaneous, and connection felt easier and more possible.

Winston Hacking: Looking back, I can see how special it was to organize those kinds of events with Marissa, Naomi, and Iris, and to offer an alternative to institutional platforms—but now, I think I'm more interested in being part of the audience.

Photo by Eleni Alpous

Screenings, Posters, and Other Ephemera

First Film Fort Meet-Ups

61 Major

Note: There were two of these meet ups, both times I built a fort in my living room, still didn't really know what Film Fort was yet but at that moment it felt like a club. Screened some works in progress on Super 8. I think the original idea was to make new work for a screening. I think I was looking for a way to stay motivated to keep making work with talented friends. – WH

Photos and photo collage by Eleni Alpous

Film Fort #1

April 26, 2007
Studio 404: File Not Found (263 Adelaide West)

Artists:
Liisa Graham, Marc De Pape, Iris Fraser, Airin McGuinty, Kimberley England, Jeff Garcia, Andrew Zukerman, Winston Hacking, Nick Wallace, Brett Long & Bryan Belanger

Guest Artists:
Martha Colburn & Sam Scott

Photo by Eleni Alpous

263 ADELAIDE #304
AIRIN MCGUINTY
BRYAN BELANGER
ANDREW ZUKERMAN
JEFF GARCIA
NICK WALLACE
IRIS FRASER
KRIT LONG
LISA K. GRAHAM
KIMBERLEY ENGLAND
WINSTON HACKING
MARCO TAVE
GUEST ARTISTS
SAM SCOTT
MARTHA COLBURN
APRIL 26TH
FISH FRY
5$

Film Fort: A Collection of Collaborative Shorts

May 17-July15, 2007
Art Gallery of Mississauga (300 City Centre Drive, Mississauga)

Artists:
Brett Long, Jeff Garcia, Andrew Zukerman, Winston Hacking, Airin McGuinty, Marc De Pape & Nick Wallace

A selection of films from the first Film Fort screening are going to be on display at the Art Gallery of Mississauga starting this Thursday, May 17th.

A section of the gallery has been converted into a cozy fort where 30 minutes of Film Fort goodness is on a loop. If you missed our Toronto screening, now is a great time to check out the films and the very limited edition, 5-colour poster by Jeff Garcia, printed on pillow cases! The Film Fort mural at the AGM was also done by Jeff Garcia as seen in the photo above.

Left: Pillowcase poster by Jeff Garcia

Film Fort #2

July 26, 2007
Studio 404: File Not Found (263 Adelaide West)

Artists:
Matt Hammill, Brian Roche, Iris Fraser, Winston Hacking, Brett Long, Bill Houshmandi, Jon Garcia, Aleks Bartosik, Marissa Neave, Sinbad Richardson, Eleni Alpous, Norman Lup-Man Yeung & Kevin Hainey

X-rated 8mm installation by Matt Dunn
Performance by Michael Keith, Matt Dunn, Jon Shapiro & Brian Seager

Come for the films, stay for the free pie. Film Fort 2 has a unique lineup of collaborative short films from local emerging filmmakers, all screened in a giant cozy fort.

give us your email address for FILM FORT updates!
www.filmfort.ca
welcome to FILM FORT!
$5
give us your email address for FILM FORT updates!
Photos by Eleni Alpous and Marissa Neave

Best of Film Fort, Year One

August 28, 2007
Civic Square (Mississauga)
Outdoor Screening

Artists:
Sinbad Richardon, Yuula Benivolski, Aleks Bartosik, Nick Wallace, Brett Long, Marissa Neave, Sam Scott, Emily Tu, Marc De Pape, Brian Roche, Amy C. Lam, Jon Garcia, Winston Hacking, Eleni Alpous, Dona Arbabzadeh, Matt Hammill, Zeesy Powers, Jeff Garcia, Andrew Zukerman, Norman Lup-Man Yeung, Iris Fraser, Airin McGuinty & Bryan Belanger

We hope to see you on Tuesday night! Don't forget that the Film Fort screening at Civic Square in Mississauga is FREE! If you're coming from Toronto, a free shuttle leaves from the Gladstone Hotel at 8:30pm and departs from Mississauga at 11pm. Be there early to secure a spot and bring a blanket to keep cozy!

From *Mississauga News*:
Remember those happy days from childhood, when a bunch of bed sheets flung over a couple of chairs created a suitable hiding spot, keeping us safe from the eyes and ears of adults? That feeling of child-like wonder and merriment is coming to Mississauga. On Tuesday, a collective of artists and filmmakers known as Film Fort will turn parts of the Civic Square into comfortable forts, complete with sheets and pillows, for the audience as they screen a collection of 23 short films. - Chris Clay

Photos by Eleni Alpous

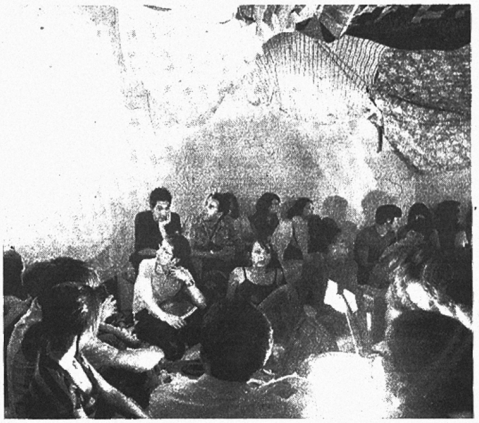
FEST WATCH » FILM FORT

Cozying up with experimental film

BY NADJA SAYEJ

On the screen, which is just a sheet draped over a wall of square windows, hippies sway their way through a slapdash rock concert in Matt Hammill's animated short, *Psychadelish*. The film's audience is equally unfettered, splayed out on queen-sized mattresses, which are shuffled around the floor like a fallen house of cards. This was the scene at a recent edition of Film Fort, a bimonthly screening of local cinematic creations, which is bringing some of the best works its shown so far to the Art Gallery of Mississauga this weekend as part of the My Mississauga Festival.

Film Fort is the brainchild of 24-year-old Winston Hacking, a recent film grad who wanted to give audiences a snug, not stuffy, screening experience. Held in studios, on rooftops and in living rooms around the city, the nomadic night screens comedy, experimental and documentary shorts in kid-style forts built from sheets, pillows and sleeping bags. "When I watch films, I want it to be comfortable, like a living room or a bedroom," Hacking says. "I'm just trying to create an environment that's not cold."



With mattresses scattered across the floor, filmgoers gather to watch local works in alternative venues. ELENI ALPOUS

Since October, a tightly knit circle of Hacking's film grad pals, friends of roommates and the growing number of people who've got in touch through their Facebook group have been cozying up at the screenings. Hacking brings in new collaborators to each event to join in on what events programmer Marissa Neave calls the "lend a talent system," where one might help out with an audio track in exchange for borrowing a few lights.

Film Fort will screen roughly 23 shorts in tents behind the Art Gallery of Mississauga as its third and last screening since the My Mississauga fest kicked off July 3. This year marks the first visual arts and film program to a festival more known for its car show, street sports and yoga class mélange, which all wraps up Aug. 28. Among the films included this Tuesday night will be an experimental 16mm by Yuula Benivolski called *Tulips* and *This is Basil – Portrait of a Psycho Skeleton*, a video by documentary filmmaker Brett Long, which uncovers the daily life of Basil Storey, the founder of a music movement in Grimsby, Ont.

While Film Fort is meant to turn the film-going experience toasty, Suzanne Carte-Blanchenot, the Art Gallery of Mississauga's outreach programmer, was first taken back by its height of cool. "I opened the front door, saw the tunnel and Christmas lights and thought 'no way,' " she remembers. "It was too stylish. For one moment, I considered calling and saying I couldn't find it. But after you get down on your hands and knees and crawl through, it bursts out into an open area of blankets and sheets and becomes totally worth it."

» *The Best of Film Fort at My Mississauga, Art Gallery of Mississauga, Aug. 28, 9:00 -11:00 p.m. A free shuttle leaves from the Gladstone Hotel at 8:30 p.m..*

Globe and Mail (August 24, 2007)

FILMFORT
HOSTED BY
spoken word artist
SPENCER BUTT
intermission tunes by dj free ipod
BEER
PIE
WINE
TONIGHT
HAUSU
DIRECTED BY: NOBUHIKO OBAYASHI
Hausu is the tale of seven "unmarried" young high school girls who, during a school break travel to a spooky, remote hilltop house to visit the mysterious reclusive Aunt of one of the girls.
One at a time, each of the girls is consumed by the ghost-house / Aunt in increasingly novel ways.
The movie escalates into a spastic phantasmagorical burst of avant-garde techniques of kaleidoscopic interjection, time altering collage montage, wild, high-concept mixed media and unfolding silent film parody.
SPENCER BUTT
SPENCER MICHAEL BUTT (son of Vice Chancellor Rumble Bottom and her Royal Majesty Queen Latifah, brother of Kerry, father to eight lovely eight-legged children, devourer of asses, champion of justice and LEGO™ Starwars 2, wearer of pants, brusher of teeth, handsomer of face, watcher of Pro Wrestling, admirer of American Gladiators and all time Emmy award winner of Cryptozoology) loves his mom's meatloaf. He even writes poems about it. For more information on how you and your wife (be she drug addict or not) can stop the spread of Spencer's Butt please visit: www.myspace.com / thirtysecond blurbs
STUDIO 404: NOT FOUND
Studio 404: Not Found is a progressive studio space whose mandate is to connect people inside and out of their favoured fields, mediums and scenes.
Studio 404: Not Found provides an affordable, comfortable, creative atmosphere perfect for film/photography shoots, dance and events (film screenings, private gallery viewings, readings etc.).
404: Not Found is available for daily or hourly rent from $10-20 an hour depending on use.
FOR MORE CONTACT larry@caughtincandy.com
TUESDAY, JANUARY 22, 2008
STUDIO 404: NOTFOUND
7PM - 11:30PM // 263 ADELAIDE St.
info@filmfort.ca Apt. 404
WWW.FILMFORT.CA // 416.807.5521

Handbill by Eleni Alpous

Free Movie Nights

Studio 404: Not Found (263 Adelaide West)
Hosted by Spencer Butt

Free Movie Night #1
January 22, 2008
Nobuhiko Obayashi's *Hausu* (1977)

Note: I got the DVD of this movie from a bootleg website and the subtitles weren't complete. – WH

Free Movie Night #2
March 2, 2008
Jack Arnold's *Tarantula* (1955)

Note: I owned a super 8 reel from this film and that was the only part I had watched in advance—it was a terrible idea. This was the lowest turn out of any event we put on. – WH

Photos by Eleni Alpous

The Sights and Sounds of Language in Their Particular Order

April 8, 2008
Studio 404: Not Found (263 Adelaide West)
A collaborative screening with Public Radio and Camera Assembly
Organized by Morgan Tams

Artists:
Aaron Kopff, Ajla Odobasic, Alex Winfield, Beau Dickson, Brett Long, Chris Clifford, Craig Desson, Dan Browne, Daniel Libby, Elaisha Stokes, Howard Ng, James Algie, Kate Mior, Mandi Gornstein, Marc de Pape, Marcus Jamin, Morgan Rhys Tams, Nick Wallace, Norman Lup- Man Yeung, Robin Sharp, Ryan Hughes, Sara Schmidt, Sarah Kolasky, Steve Thomas, Tim Moore, Winston Hacking, Brett Long, Zeesy Powers & Zik Staav

Embracing the opportunity for inspiration in everyday things, this project relies wholly on the creativity and co-operation of a team of 26 artists. In an experiment of non-centralized filmmaking and mass collaboration this team will produce a single work grounded in the theme of the English language alphabet.

Note: Every artist had a letter from the alphabet and created some sort of experimental/narrative animation around it. – WH

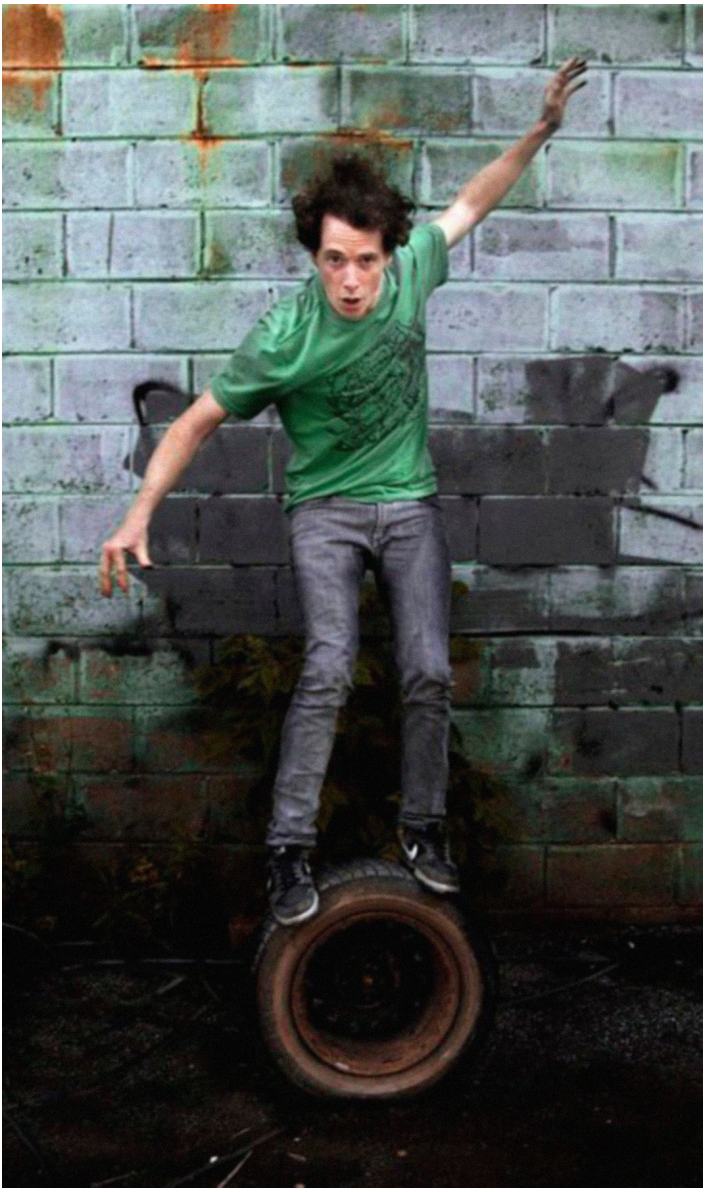
Small Change Presents: Action News

May 16, 2008
Studio 404: Not Found (263 Adelaide West)
A collaborative screening with Space 1026 in Philadelphia
Organized by Iris Fraser

Program:

Tommy Chat Just Emailed Me – Ryan Trecartin
Hairdryers/Blue Pumpkins – Chris Ward
Dear Bill Gates – Sarah Christman
Ich Bin Ein Manipulator – Andrew Jeffrey Wright & Clare E. Rojas
White Bear, Brown Tail – Andrew Jeffrey Wright
Light Is Waiting – Michael Robinson
Throws – David Dunn
Dopeness – Ted Passon
Space 1026 – Ted Passon

Photo by Eleni Alpous



Toronto Portraits: Winston Hacking

Robin Sharp, *Blog TO* (July 18, 2008)

Winston Hacking is a local filmmaker who realizes the only way to save Canadian movies is to make the public care about them, one screening at a time.

Born and raised in Peterborough Ont., his passion for cinema began in his early teens.

“I made typical High School movies; you know the kind. In college I fell in love with hand drawn animation; a friend of mine put together a DVD compilation of our work and called it 'Film Fort of Fun.' I always liked that name...”

Winston is the co-founder of Film Fort, an intimate film series that's held in a downtown loft space. It's a mixed program of cult feature films, touring international shorts, and independent Canadian work.

“The idea of Film Fort is to create an experience that's not as uptight as a gallery, with work that you couldn't find in your living room. It's a place where Canadian filmmakers can show their new films, get feedback, and foster a community.”

They cover the floors, the walls and the ceiling of the loft with sheets; they're sewn together to make the space look like a giant, childhood fort (It's encouraged to bring your own pillow).

Left: Photo by Robin Sharp

00

Film Fort #3

July 29, 2008
Studio 404: File Not Found (263 Adelaide West)

Artists:
Brett Long, Iris Fraser, Brian Roche, Victoria Cheong, Jesse Ewles, Jesi Jordan [Jesi the Elder], Ajla Odobasic, Dona Arbabzadeh & Max Turnbull

Guest Artists:
Deco Dawson & Hooliganship

Photos by Eleni Alpous

Poster by Winston Hacking

Film Fort #4

October 15, 2008
Studio 404: File Not Found (263 Adelaide West)

Artists:
Jeremy Bailey, Mark Stevenson, Matt King, Emily Tu, Matt Hammill, Jesi Jordan [Jesi the Elder], Zak Tatham, Jesse Ewles, Nick Fox-Cieg, Brendan Ko, Efehan Elbi, Randy Gagne & Wolfcow

Guest Artist:
Robby Rackleff

Note: This one had a technical issue between the projector and my G5 Mac Tower. Magician Nick Wallace entertained the crowd while we sortied it out. – WH

Program:
The Gunslingers – Efehan Elbi
SOS [Episode 1] – Jeremy Bailey
An Eluardian Instance [Of Montreal] – Jesse Ewles
New Foxhole – Nick Fox-Gieg
Tender Spectrum [Man Made Hill] – Randy Gagne
Coin Wash [dd/mm/yyyy] – Matt King
Famous – Nick Fox-Gieg
Miserable Breakfast – Mark Stevenson
Condo Cat – Robby Rackleff
Close Encounter – Zak Tatham
In Mind [Do Make Say Think']– Brendan George & Jake Ross
Strobe Finger [Wolfcow]– Randy Gagne & Wolfcow
Cheating Chess Pieces – Mark Stevenson
Good Joke – Nick Fox-Gieg
The Butcher [Final Fantasy] – Jesi Jordan [Jesi the Elder]
Teleport To Loneliness – Randy Gagne and Wolfcow
SOS [Episode 5] – Jeremy Bailey
How Plants Grow – Emily Tu & Matt Hammil

Film Fort #5

December 16, 2008
Studio 404: File Not Found (263 Adelaide West)
Hosted by Spencer Butt
Sponsored by Function 13

Artists:
Seth Scriver, Mike Weiss, Jesi Jordan [Jesi the Elder], Kat Burns, Iris Fraser, Allen Riley, Family Contact, Franktown, Stefan Herbruger & Sinbad Richardson

Guest Artists:
Chad VanGaalen & Mike Maryniuk

Photo by Eleni Alpous

Le Dernier Cri's *Les Religions Sauvages*

February 10, 2009
888 Dupont

In 2004, thirty artists from eleven countries created a visual trip to hell that was inspired by the devotion pictures of the La Major cathedral in Marseille. This ugly, blasphemous, and obscene work stresses out the often anarchic side of the animation film and is easily incorporated into the complete works of the artists collective Le Dernier Cri, which was founded in 1993 in Marseille.

Artists:
Mathias Lehmann, Mike Diana, Caroline Sury, Fredox, Marcel Ruijters, Reijo Karkainen, Laetitia Brochier, Pakito Bolino, Stumead, Dr. Good + Carmen, Gomez, Truck Van Rental, Scott Batty, Valium, Moulinex, Matti Hagelberg, Nuvish, Didier Judex, Alina Merenmies, Marc Druez, Oskar, Jonathan Rosen, Tochka, Melted Men, Ktja Tukiainen, Marco Corona, FTZ, Le Likide De La Tete, Niko Z, Ichiba Daisuke, Raymond, Reynaud, Dr. Rob, MS Bastian, Marcel Ruijters & Le Dernier Cri

Photo by Winston Hacking

Poster by Winston Hacking

The Short Films of Keita Kurosaka

March 7, 2009
Urban Space Gallery (401 Richmond)
In collaboration with a Halo Halo exhibition

Photos by Naomi Okabe, photo collage by Winston Hacking

FILM FORT PRESENTS...
A JAPANESE SHORT ANIMATION SCREENING
AUG. 18 FUNCTION 13 (156 AUGUSTA) PWYC
FEATURING WORKS BY: AKINO KONDOH, ATSUSHI WADA, DAISUKE ICHIDA, K+ME, KEI OYAMA, KEITA KUROSAKA, KIHACHIRO KAWAMOTO, MIKA SEIKE, NAOMI NAGATA, NAOYUKI TSUJI, SHINTARO KAGO, SHOJI GOTO, TOCHIKA (TAKESHI NAGATA, KAZUE MONNO), TOMOYASU MURATA, TOSHIKO KIMURA.
Function13
Design, Art + Technology Store
www.filmfort.ca
SPONSERED BY:
SHINSEDAI CINEMA FESTIVAL
THE NEW GENERATION JAPANESE FILM FESTIVAL
Poster by Andrew Bailey

Seconds Under the Sun

August 18, 2009
Function 13 Gallery (156 Augusta Avenue)
Curated by Naomi [Hocura] Okabe

From *Blog TO*:
Film Fort, an event that focuses on music and video collaborations and "outsider" films, has imported a select bunch of Japanese animated shorts for its upcoming soiree. *Seconds Under the Sun* features works by 15 experimental animators from Japan (many being shown here for the first time in North America).

I'll be dropping in for some Japanese treats and cold beer, and staying for the Film Fort experience: dozens of sheets will be draped all over the screening room. "It wouldn't be Film Fort without the fort!" explains *Seconds Under Sun* curator Naomi [Hocura] Okabe. – Chandra Menard

Program:
2010 New Year's Greeting – Naomi Nagata
The Demon – Kihachiro Kawamoto
UMO [OOIOO] – Shoji Goto
Yuki-chan – Kei Oyama
Komoko-chan's Coffee – Naomi Nagata
Weirdos – K+Me [Kaoru Sato & Jeremy Sanson]
Animation for *Les Religions Sauvages* by Le Dernier Cri – Daisuke Ichiba
Mermaid – Shintaro Kago
Worm Story – Keita Kurosaka
Terror of Golf Course – Shintaro Kago
SOL [OOIOO] – Shoji Goto
Ladybirds' Requiem – Akino Kondoh
Lemon's Road – Tomoyasu Murata
The Place Where We Were – Naoyuki Tsuji
Face to Face – Mika Seike
Day of Nose – Atsushi Wada

Photos by Naomi Okabe

Photo by Brandon Hocura

Poster by Andrew Zukerman

The Work Of Bruce Bickford

June 13, 2009
The Deleon White Gallery (1139 College Street)

With music by Man Made Hill, Battleship Ethel & Brian Ruryk

Photos by Eleni Alpous

FILM FORT LINE UP
CORNEAS DIADEM - BRANDON BLOMMAERT
GitGob - PHILIP EDDOLLS
FOREST CITY ROCKERS - JAY HOWELL + 84 FILMS
SUN MOON STARS RAIN - LESLIE SUPNET
THE COLLAGIST - AMY LOCKHART
dd mm yyyy - DIGITAL HAIRCUT - MIKE JUNCOSA
REVERIE SOUNDREVUE - YOU DONT EXIST - JESSE EWLES
ILLUMINANT BY EPIERKLANG - TOBY STRETCH
hobo clown - Allison Shulnik
LITTLE GIRLS - FELIX KALMENSON
PLIGHT OF THE HONEY BEE - BRYAN BELANGER
ELEPHANTS CAN SWIM - SINBAD RICHARDSON
WE ARE NOW STARTING OUR DESCENT - NICK FOX-GOBG
LEAVING HOME - ZAK MARGOLIS
GREYCON 4 - BRANDON BLOMMAERT
DEBT - MIKE WEISS
INTERMISSION LOOPS BY BRANDON BLOMMAERT
CHOW FUN
FACE LIKE A FROG
SALLY CRUIKSHANK
EUPHORIA
FANTASY
AND
LIFE IS FLASHING BEFORE YOUR EYES
MALICE IN WONDERLAND
VINCE COLLINS

Handbill by Winston Hacking

Film Fort #6

December 12, 2009
House of Everlasting Superjoy (225 Sterling)

Artists:
Brandon Blommaert, Philip Eddols, Jay Howell + 84 Films, Leslie Supnet, Amy Lockhart, Mike Juneau, Jesse Ewles, Tobias Stretch, Allison Schulnik, Felix Kalmenson, Bryan Belanger, Sinbad Richardson, Nick Fox-Gieg, Zak Margolis & Mike Weiss

Guest Artists:
Sally Cruikshank & Vince Collins

Photo courtesy of Airick Woodhead